



PHOENIX
ANCIENT ART



GENEVA – NEW YORK

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1

Predynastic Jar

Egyptian, Predynastic, ca. 3100 B.C.

Diorite

H: 17 cm (6.6 in) – D: 12 cm (4.7 in)

Egyptians were skillful stone makers; perfect shapes and high technical execution were hallmarks of Egyptian style in the Predynastic and throughout the Old Kingdom periods. Later, the harder varieties of stone were no longer used as they were substituted by soft calcite (Egyptian alabaster). This tall bowl with ovoid body, rounded rim, two tubular handles and a disk foot is made of diorite an extremely hard metamorphic rock. It was valued for its hardness and the shining effect obtained by the high polish in sculptures or vases. The abstract design of the light color inclusions produces a highly decorative effect.

Stone vases were considered first-rate luxury objects; they appeared in royal tombs and graves of the elite. These stone vessels were used as containers of cosmetic oils and ointments in daily life; their thick walls helped keep the substances cool. They also played a prominent role in religious ceremonies (as offerings in the temples for frequent anointment of statues and other cult objects) and funerary rituals (for the preparation of mummies). Therefore, it is not surprising that a significant number of stone vessels were regularly deposited in sanctuaries and funerary settings. Stone vessels served as customary gifts of the pharaoh to members of the ruling family, outstanding officials, and other favorites.

CONDITION

Reassembled; surface weathered; cracks in places; a chip on the wall and a chip on the bottom.

PROVENANCE

Ex- private collection, 19th century; Milord Antiquites, Quebec; European private collection, 4 May 2014.

“Diorite vessels were valued
for their hardness and the shining
effect obtained by the high polish...”



2 Cycladic seated female figure

Cycladic, Early Spedos Variety, Early Cycladic II,
Keros-Syros Culture, ca. 2700–2600 B.C.
Marble
H: 15.6 cm (6.1 in) – W: 7.8 cm (3 in)

The well-proportioned, expertly carved and very well preserved composition of this masterwork is a most appealing and rare example of Cycladic workmanship. The female folded-arm figure seated on a stool belongs to a larger group that includes male figures similarly seated. Of these, the harp players are the best known and most numerous.

In the 1970s, excavations in the cemetery of Apollomata near the main town of Naxos, uncovered seven seated female figures. Six of the seven were carved with a stool, all female with folded arms. The seventh is a female carved with an elaborate chair.

Although we do not know what being this seated figure represented, there is a certain undeniable charm about her robust presence. Certain features worthy of note include the backward tilt of the head, the short stocky neck, the conventional arrangement of the arms in the right-below-left position, and with the elbows carved on the body and the forearms tapered. The upper groove of the left forearm was adjusted by the sculptor to accommodate the breasts—a detail that appears to be very rare, if not unique.

In profile, the figure leans forward slightly, as if she is about to stand up or has just sat down. Her feet (with mildly concave soles) are partly obscured by the stool legs, which in profile are somewhat splayed. From the front a deep leg-cleft reaches to the feet.

CONDITION

Virtually complete; both front legs of stool reattached; proper right back leg of stool restored; end of nose and left breast chipped; top of stool next to the figure's right thigh bruised; Surface in good condition; small iron-rich spots on all 4 sides with larger spots in places.

PROVENANCE

Ex- Sturza private collection, Paris, acquired in the early 1960's; thence by descent; US private collection, acquired from Ward & Company Works of Art, New York, 18 August 2016.







3 Cycladic seated male figure

Cycladic, Early Spedos Variety, Early Cycladic II,
Keros-Syros Culture, ca. 2700–2600 B.C.
Marble
H: 15.3 cm (6 in) — W: 7.4 cm (2.9 in)

Among the surviving Cycladic marble figures, (represented mostly as reclining figures with folded arms) the seated type is more unique. For this early period of figurative sculpture, to conceive and execute a seated figure (which sometimes holds a musical instrument or a drinking cup) and a piece of furniture from an entire block of hard stone required a certain elevated degree of designer's skills necessary to visualize the composition and balance the parts.

This rare masterwork is perfectly symmetrical; the central axis is straightened by the nose line and the groove dividing the lower legs. The axis is reflected in the deep incision on the back marking the spinal column. The figure looks massive compared to the low, four-legged stool; the high neck emphasizes the face turned upward. Seen from the side, one can notice the slight forward inclination of the torso and neck so that the protruding amygdaloid shape of the head could receive enough room within the compositional frame. Because the female breasts are not articulated, which would be more common in the female representations, one may conclude that this sculpture depicts a male person. The exact meaning and function of Cycladic idols is not known, supposedly, they were votive offerings or ritual objects.

CONDITION

Virtually intact; right shoulder bruised and ends of feet slightly damaged; Surface in good condition; partially discolored by mineral rich burial soil; iron-rich deposits on the front of the stomach and legs.

PROVENANCE

Ex- private family collection, France, 1940's or earlier; Galerie La Reine Margot, Paris, 1944;
Ex- Ernest Ascher (1885–1978) collection, Paris, acquired prior to 1978; Ex- Mr. Voinin (b. 1897) and Mrs. Magali Page collection; thence by descent to the Brunot Page collection; US private collection, acquired from Ward & Company Works of Art, LLC, New York, 2015.







4 Ceremonial fenestrated axehead

Phoenician, early 2nd millennium B.C.

Gold

D: 10.4 cm (4 in) x 7.2 cm (2.8 in)

This magnificent ceremonial weapon is made of solid gold, cast in a bivalve stone mold. The handle was inserted into the socket, whose inner wall incorporates a net pattern made up of thin gold strips arranged in a diagonal criss-cross pattern. The semi-ellipsoidal blade tapers gradually to the cutting edge, which is not completely sharp. There are two large openwork ovals adjoining the socket, looking like glasses or small windows, this type of tool is called a "fenestrated axe". The outline is bordered with a thick lip, while a straight horizontal rib separates the blade into two halves. This is an extraordinary work of art, not only for its state of preservation and the use of gold, but also because of its shape and the pure elegant proportions that harmoniously combine the linear elements (net pattern of the eye, central rib) with the rounded lines of the silhouette and central openings. This formal clarity is perfectly pleasing to modern aesthetics.

CONDITION

Intact; inner net pattern slightly deformed; some deposits inside.

PROVENANCE

S. Aboulaam private collection, acquired circa 1985; thence by descent.

*“This magnificent ceremonial treasure
has a formal clarity that is perfectly
pleasing to modern aesthetics...”*



Portrait of the Queen Arsinoe II (275–270/268 B.C.)

Greek, Hellenistic, 3rd century B.C.

Marble

H. 35.5 cm 13.9 in.

The features reflected in the modeling of this marble head are undoubtedly individual and suggest a portrait; all characteristics lead to the conclusion that this is most probably the image of the Ptolemaic queen, Arsinoe II. Daughter of the first kings of the Hellenistic Egypt, Ptolemy I and Berenice I, she got married to Lysimachus, one of the successors of Alexander the Great and became queen of Thrace, Asia Minor and Macedonia. After his death, she arrived in Alexandria and married her own brother Ptolemy II, a customary practice in Egypt, both were given the epithet *Philadelphoi* (sibling-loving). Her hairstyle is arranged in several coiled braids (the so-called *Melonfrisur*). Above the forehead there is a diadem, an exquisite piece of jewelry to mark her royal distinction.

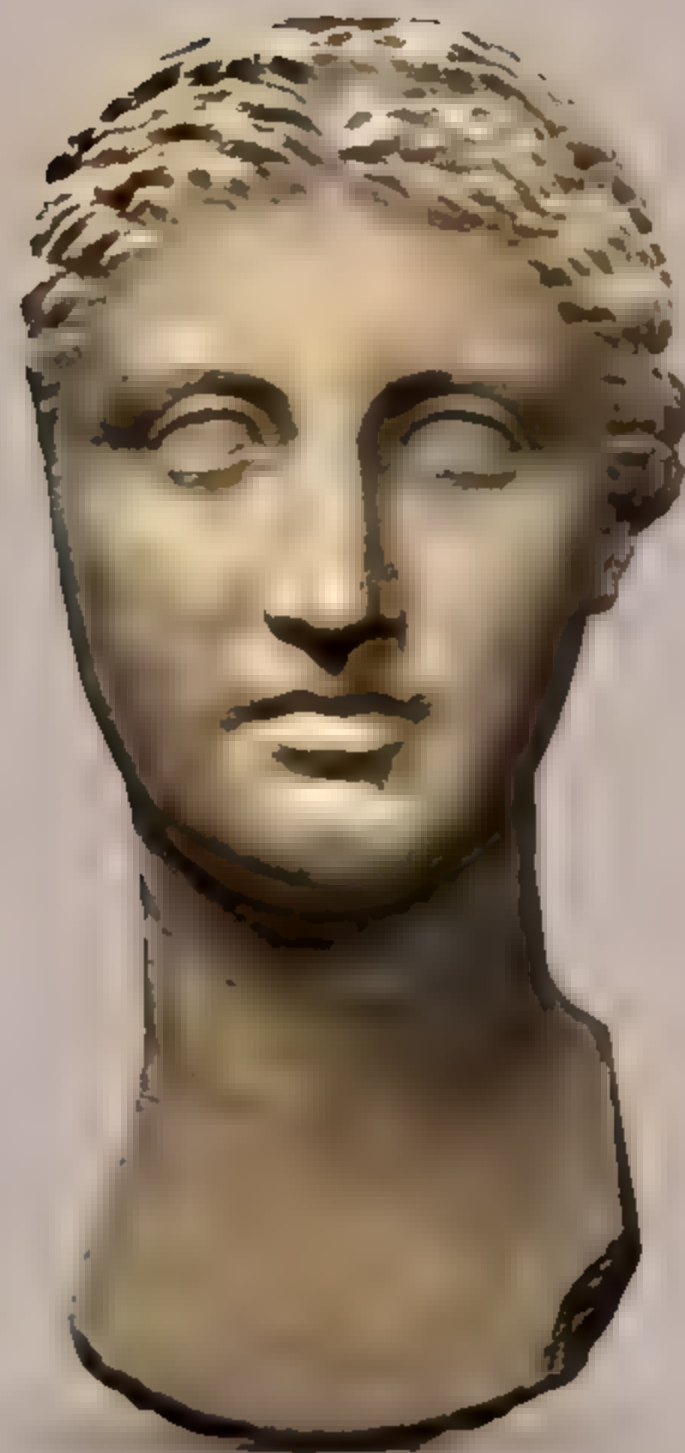
As typical for many marble works produced in Hellenistic Egypt, only the front half of the head was carved from the exported, and expensive, white marble; the back side (usually covered by a veil) was modeled in painted plaster, wood, or limestone. The left ear has a hole in the lobe made for the placement of a gold earring. There are also two holes below the ear on the neck, apparently made to affix an attribute. Following the unique iconography of the queen, this could be a small horn, the sign of the queen's association with the Egyptian powerful god Amun or Khnum.

CONDITION

No restorations or repairs. Surface weathered with yellowish-grey patina, some encrustation in places, an iron dowel in the middle of the back, superficial wear throughout, a hole for an earring in the earlobe, two drilled holes below, probably for the attachment of an attribute.

PROVENANCE

Ex. Dr. Heinz Meek private collection, Basel, Switzerland, 1960's–1970's; an Etruscan lided amphora and an Attic plate from his collection were acquired by the Metropolitan Museum of Art.



*"As Arsinoe was deified
during her lifetime,
her honorific statues were
erected in Egypt and many
places throughout the
Hellenistic world..."*



6 Mummy mask

Egyptian, Roman Period, 1st century A.D.

Plaster, pigments, and gilding

H. 26.7 cm 10 5/8 in.

One of the goals of mummification and its associated rites was to preserve the body for the deceased's *ka*, or life force. Much care was also taken to create other funerary equipment such as masks, sarcophagi, and statuary with life-like images of the deceased, which could act as a substitute for the body should harm befall the actual mummy. These masks covered the head (and sometimes shoulders) and served to protect the head of the mummy both functionally and magically. Often created of cartonnage, elite versions could be gilded. A gold color was used because of the ancient Egyptian belief that the skin of the gods was made of gold, an imperishable and brilliant material.

The influence of Roman funerary art and practices is very much apparent in this mask, which displays facial proportions and modeling derived from the Roman tradition of realistic portraiture rather than idealizing Egyptian prototypes. Made of plaster and hollow inside, the mask is carefully molded and painted, with gilded skin, and dark, painted hair further embellishing its striking visage. The man has short, curly hair and wears a floral wreath atop his head. It alludes to Wreaths of Justification, red or gold crowns that identified the deceased with the sun god and indicated that he or she had made a successful transition to the afterlife.

CONDITION

A few locks and tip of nose broken off; edges of some flower petals damaged; chips on the left eyebrow and cheek; gold surface scratched on the left cheek; some deposits.

PROVENANCE

Ex- Minneapolis Museum of Art collection.
Ex- Thomas Howard-Sneyd (1941-2010) collection, Geneva, acquired from the museum in the 1950's.
Ex- European estate collection, acquired from above on 27 June 1984. Sotheby's, New York, 13 June 2002, lot 42.

PUBLISHED

Sotheby's, New York, 13 June 2002, lot 42.
Art of the Two Lands, Egypt from 4000 B.C. to 1000 A.D., New York, 2006, pp. 137-139, 201, no. 45.





“The floral wreath atop his head alludes to the Wreath of Justification, that identified him with the sun god and indicated that he has made a successful transition to the afterlife...”

7

Bust of a Roman commander

Roman, late 1st century A.D.

Marble

H. 40 cm 15.7 in.

This Roman man is most impressive for the appearance of sculptural richness which characterizes the portraiture of the Flavian period. The man's shoulders are wrapped in a cloak, *paludamentum*, fastened by a circular clasp, *fibula*, at his right side. The incisions are probably reflecting the decoration of an originally enameled bronze or gold disk. The cloak with *fibula* often seen on the portraits of emperors was also worn by Roman military commanders; it well could be that the portrayed person was an important Roman of high military rank. One can not miss the expression of self-assurance and dignity that accompany the prominently carved features and carefully arranged curly hair, which were all appropriate for the portraits of the emperors and court members.

CONDITION

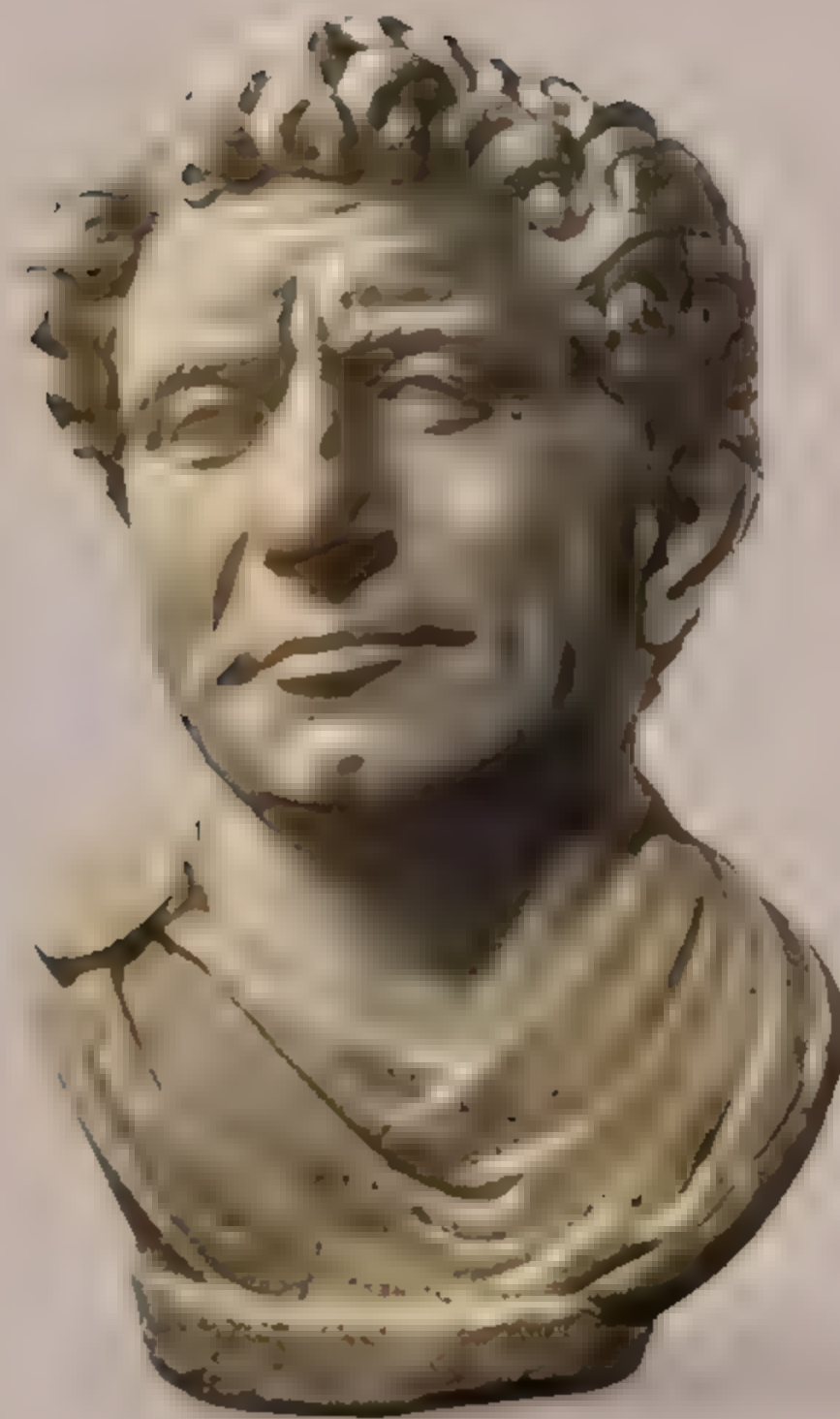
No modern restorations, complete except for the missing nape carved separately. The latter was originally attached with the help of three iron pins, still in place and corroded; surface weathered, some encrustation and root marks, a few fractures, on top of the head, another crossing the right cheek and ear; a small dent on the left cheek, a chip on the left ear; a piece of cloak and base at the lower front was reattached.

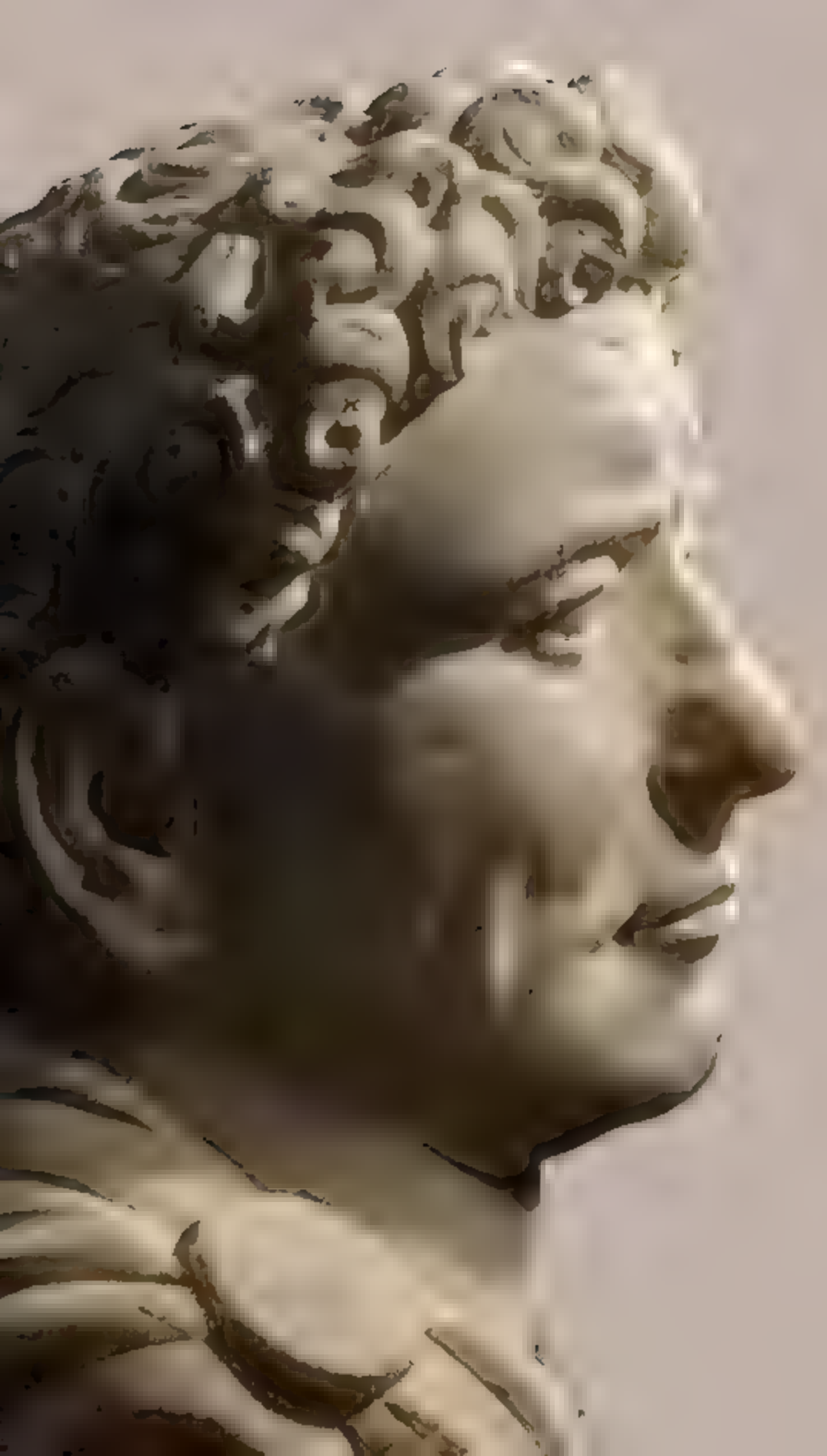
PROVENANCE

Plaza Art Galleries, Inc., New York, 18 March 1976, lot 315. Ex- Piero Tozzi Gallery, New York, acquired on 19 April 1976; Sotheby's, New York, 12-15 January 1991, lot 48; Ex- private collection.

PUBLISHED

Plaza Art Galleries, Inc., New York, 18 March 1976, lot 315.
Sotheby's, New York, 12-15 January 1991, lot 48.





“The cloak with fibula often seen on the portraits of emperors was also worn by Roman military commanders...”

8

Glass eyes

Egyptian, Roman Period, ca. 1st century A.D.

Glass

1.4 cm (1.5 in.)

The perfectly shaped eye inlays were cast in the mold; they have convex form with opaque white sclerae inset with black hemispherical irises and deep blue cosmetic lines extended at the outer corners. In Egyptian art, eyes were inlaid in mummy masks, statues and statuettes, both human and animal.

CONDITION

Dark deposits on the back side of each eye; adhesive to hold the white/pupil inlays inside the eyelids; two cracks on the white of the proper right eye; traces of gold preserved on the eyelids of the proper left eye.

PROVENANCE

Ex: Ernst and Marthe Koller-Truniger collection, Lucerne, Switzerland, acquired in the 1950's-1960's.

PUBLISHED AND EXHIBITED

2000 Jahre Glaskunst von der Antike bis zum Jugendstil, July 19th–September 30th, 1988, Kunstmuseum Luzern, Lucerne, 1981, p. 39, no. 25 (part, illus. upper right; pair on left inverted).



9

Sarcophagus mask

Egyptian, Late Period, 7th - 4th century B.C.
Wood (cedar or ebony) and polychromy
H. 30 cm (11.8 in.)

This wonderful wooden mask, which was part of an anthropoid sarcophagus, was once covered with stucco and painted in various colors. The serene facial expression displays a discreet, gentle "smile" which is often interpreted as the artistic manifestation of an inner feeling of peace.

It was attached to the lid by wooden plaques inserted in the holes that are still visible and pierced asymmetrically, near the temples. This hollow mask was certainly intended to be placed on the body of the sarcophagus and fit the shape of the mummy. The figure that is represented has no beard and wears a smooth wig whose upper part is only visible through the line indicated in relief above the forehead. Despite a slight asymmetry, the face shows delicate features that were accurately and skillfully modeled. The idealized and somewhat impersonal expression does not enable us to give the man a precise age. In each eye, the iris and the pupil still retain traces of polychromy (black). The outline of the nose is clearly indicated, the lips are full.

The quality of the modeling can be compared to the finest artistic production of the Late period.

CONDITION

Cracks of various depths throughout, deep crack on middle of forehead/left eye has been filled. Two carved slots appear above each ear - restorations on areas of the lower cheeks, two modern holes on the back for attachment to stand.

PROVENANCE

Ex- Sayed bey Kashaba collection, 1910's.
Ex- Swiss private collection, ca. 1970
Ex- German private collection, 1989



"The gentle "smile" is often interpreted
as the artistic manifestation of an inner
feeling of peace..."





10

Cycladic “Kontoleon” idol

Cycladic, kapsala variety, early Cycladic II, ca. 2700-2600 B.C.

Attributed to the Kontoleon Master

Marble

H. 17.7 cm, 6.9 in.

Both simple and attractive in the design, this Cycladic marble statuette conveys a seductive power to the modern artistic taste.

According to the chronological and typological systematization of Cycladic canonical figures (reclining female figures with folded arms), this marble statuette belongs to the earliest stage and is assigned to the Kapsala variety (designated after the cemetery on the island of Amorgos where the first examples of the type have been uncovered).

Based on the execution of details and rendered proportions, the present figure was attributed to an anonymous sculptor named the Kontoleon Master who was probably a native of the island of Naxos (the artist's name is derived from the archaeologist Nikolaos Kontoleon, who excavated in the Cyclades). The characteristic features of the Kontoleon sculptor's style are fully

recognizable in this work. The long oval face has broad cheeks and a plastically rendered nose (some examples demonstrate painted facial details and hair). The neck is rather long; the softly round shoulders and the folded arms frame the pointed breasts set just above the tapered forearms. The long thighs are contrasted with short calves which are modeled naturalistically. The knees are also indicated plastically; the feet, with tightly arched soles, are small and only partially separated. On the back, the spine was prominently incised. The profile of the figure, which is not thin, presents a group of forms differentiated by a special arrangement.

This distinctive style developed by the sculptor is based on the combination of rounded forms and shapes modeled by planes and lines. The exact meaning and function of these Cycladic idols are not known; supposedly, they were votive offerings or ritual objects.

“Both simple and attractive
in the design, this Cycladic marble
statuette conveys a seductive
power to the modern artistic taste...”

CONDITION

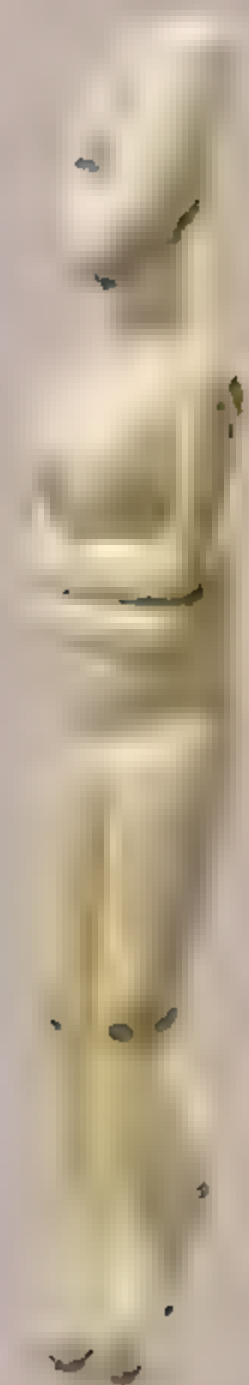
Surface cleaned. the back with remains of thick
encrustation; broken across the knees and mended
with restoration material.

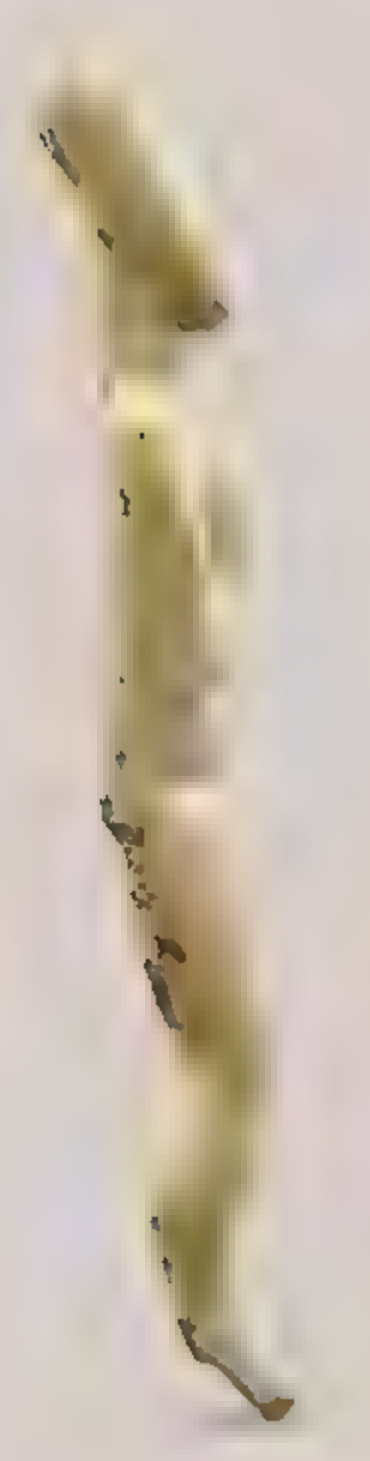
PROVENANCE

Ex- Wolfgang Paalen (1905-1959) collection,
France/Mexico; Ex- Dr. Paul (1894-1974) and Mary
(1902-1986) Wescher private collection, California,
acquired prior to 1958; Ex- James B. Byrnes
and Associates, California; Ex- Canadian estate,
acquired in 1977

PUBLISHED AND EXHIBITED

P.T. MALONE, ed., *The Collection of Dr. and Mrs. Paul
Wescher*, The Art Center La Jolla, 10 January-16
February 1958, no. 2





11

Pomegranate vase

Roman, 1st century A.D.

Glass

H. 6.9 cm 2.7 in D. 4.6 cm 1.5 in

Roman glass vessels shaped as fruit (grapes, dates, almonds, strawberries, lemons, acorns and pomegranates) are not infrequent; they create a group of various naturalistic representations, however, this vase in the form of a pomegranate is certainly unique. There is no other piece comparable in such a perfect preservation and beautiful glass color. The purple color is attractive by itself, as well as it faithfully follows the color of the ripe fruit, whose rounded shape with plain facets and the corolla at the top are realistically rendered. Vessels in the form of a fruit were used in everyday life and served as containers for perfumes.

Objects imitating fruit were mostly votive offerings and mainly found in tombs. Pomegranates had different associations in Greek and Roman mythology. According to the myth, Persephone, daughter of Demeter, the goddess of fertility and vegetation, was abducted by Hades, god of the Underworld, who gave her some pomegranate seeds to eat. The pomegranate is now associated with Persephone, the queen of the Underworld, as a symbol of life in death. The multiplicity of the pomegranate seeds is an obvious symbol of fruitfulness and fertility; thus, it is no wonder to find the pomegranate as an attribute of Aphrodite, the goddess of love, or Hera, the marriage goddess.

CONDITION

Excellent condition: encrustations around the calyx, one of the calyx lobes is lost.

PROVENANCE

European private collection, acquired on the German art market, 2000.





12

Tethys, the sea goddess

Roman, 3rd–4th century A.D.

Mosaic

H. 1079 cm 3.5 ft

The over life scale of the woman's figure represented in this mosaic suggests that the panel was part of a large figurative composition covering the floor in a Roman villa, public bath, or fountain complex (a *nymphaeum*). The Roman villas of the Imperial period presented a series of rooms of different sizes, where mosaics covered the floors entirely. Some were designed as a combination of geometric and floral patterns; others presented mythological scenes framed by a broad ornamental border.

Part of the original ornamental framing is preserved on the left side behind the back of the goddess, which was composed of twisted elements (chain or *guilloché*). The sea goddess floating among the waves is dressed in a long himation wrapped around her waist leaving her torso naked. The straight strands of long wet hair cover her shoulders, and two little wings, that like dolphins, complete her attire. Such an iconography confirms the representation of the sea goddess *Tethys* (the Greek label naming *Tethys* appears beside the head of a sea goddess, with wings sprouting from her forehead on a Roman mosaic from Antioch, formerly at Dumbarton Oaks and displayed today in the Harvard Business School).

The left arm of *Tethys* is raised in a surprising or greeting gesture, while her large blue eyes are turned up toward a figurative group. Of this, only two hooves are preserved on the panel; these could be the front legs of a sea centaur or a sea horse (hippocampus) carrying a nereid, or, rather, the bull carrying *Europa*. Zeus disguised as a tame white bull abducted the princess *Europa* and swam across the sea toward Crete, where she became the first queen of the island. The light color of the animal's leg in this mosaic could indicate that it is the white bull/Zeus. Following the design of Roman mosaics, a similar figure watching the scene from another side could be represented to the right of *Tethys*; in this case her brother/consort, the god *Oceanus*; they are paired as the rulers of the water realm.

CONDITION

Reinforced and set in modern frame; cracked areas are consolidated with modern fill.

PROVENANCE

Spink & Son, London, 1967. Ex- James and Marilyn Alsdorf collection, acquired in 1967.

PUBLISHED

Octagon, Spink & Son, London, Spring 1967, p. 15.

“Tethys and her brother, Oceanus,
the rulers of the water realm,
watched as Zeus disguised
as a tame white bull abducted
the princess Europa and swam
across the sea...”



13

Ibex necklace

Roman, 2nd–3rd century A.D.

Gold

L. 37 cm (14.5 in.)

This necklace of extraordinary craftsmanship and intricate design is composed of forty die-formed ibex heads, each with long ribbed horns, combined with die-formed double lozenges above, each with a diamond-shaped spacer attached to one side. On the reverse, each pendant bead is strung with a horizontal, loop-in-loop articulated band. The terminals, both with ibex heads and double lozenges above, constitute a hook and loop closure.

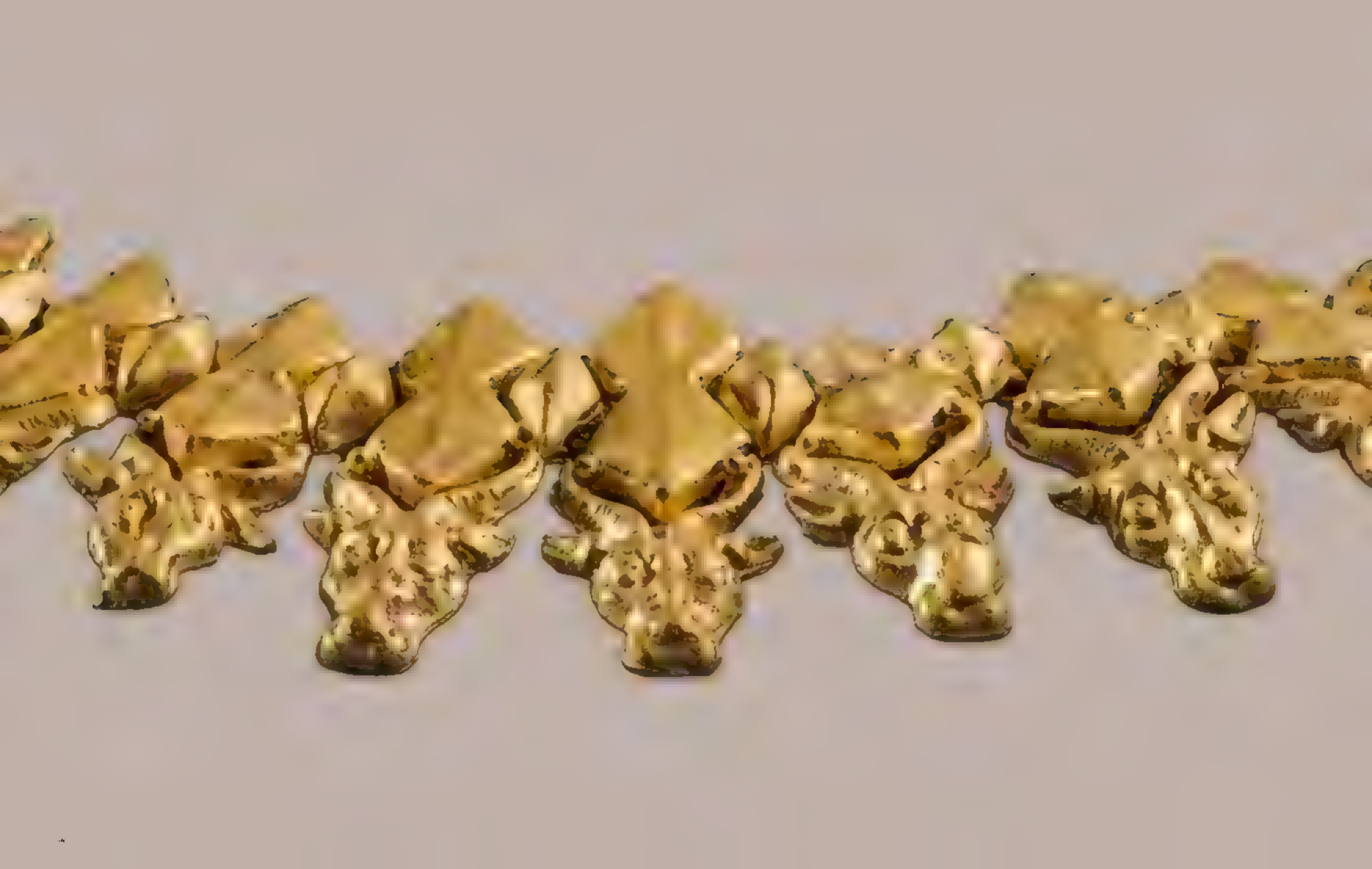
CONDITION

No restorations or repairs; remains of encrustations in areas on both sides.

PROVENANCE

Ex: private collection, London, 1980's. European private collection, acquired in 1994.





14

Female worshipper

Sumerian, 2600–2400 B.C.
Alabaster, lapis lazuli, traces of bitumen
H. 8 cm (3.1 in)

The head and the upper torso belonged to a statuette representing a female worshipper, standing or seated and dressed in a long garment. Her long hair is arranged in elaborate hairstyle and bound by a broad band. Her remarkable face is oval in shape and is perfectly structured with a strong chin, thin lips, large nose and high cheekbones. The wide-open eyes are surmounted by long arching eyebrows. A rich polychromy, resulting from the use of contrasting materials makes the figure look almost life-like: intense blue lapis lazuli was used for the inlaid eyes, bitumen formerly filled the incisions for the brows.

The female worshipper's expression, almost "smiling", is a demonstration of her inner spirit and joy. The prominent eyes outlined by long eyebrows seem to express the woman's wonder at the deity and the adoration felt by the faithful towards the superior being. The woman is dressed in the so-called kaunakes, a tufted garment draping over her left shoulder, which was probably the archetypal ceremonial garment in the Mesopotamian Bronze Age. A large number of male and female figurines were commissioned and dedicated to various deities as a testimony of their faith. They were arranged in the temples for a constant presence near the deity.

CONDITION

Surface weathered, covered with dark deposits; some encrustation in places; chips along the breaks, on left shoulder and on the lower back of hairstyle; a crack crossing the chest.

PROVENANCE

Ex-collection Joseph Zaidé, Lebanon, 1950's.
Imported to the US, 6 March 2001.



“She is dressed in the so-called kaunakes, which was the archetypal ceremonial garment in the Mesopotamian Bronze Age...”



Black-figure neck amphora with lions, boars, and a waterbird

Attributed to the Antimenes Painter
Greek, Attic, ca. 530 B.C.
Terracotta
H. 39.5 cm (15.6 in.)

The neck amphora, a container for liquids such as wine, water, or oil, has a tapering body, deep shoulder, offset neck, echinus mouth, triple handles, and torus foot. The neck is decorated with a chain of palmettes and elongated lotus blossoms; rays extend upward from the foot. On the front side of the vase, a waterbird with an arched neck is preening its feathers. At the bottom, a boar is roaring at a lion. On the right, the boar lowers its head and its forelegs in a crouching position, as if ready to charge at a second lion that roars and stands his ground at the far right, its head raised and tail curling upwards. On the opposite side of the vase, a centrally placed boar, alert and stiff, stands with straightened forelegs between two lions, both of which seem ready to attack. The lion on the right lifts up his front right leg, as if stopping the boar in its tracks.

Added red and white is used throughout the vase to enliven the scenes of animals. Incised lines are effectively used for the details of the animals' faces and anatomy to indicate the wing feathers of the waterbird, for the bristly hair on the back of the boars, for the long-haired manes of the two lions.

The Antimenes Painter is one of the chief painters of neck amphorae and hydriae, the leading shapes in black-figure during the last quarter of the sixth century. His compositions are neat and simple, and his figures rarely overlap, demonstrating that late black-figure can effectively and clearly convey simple narrative.

CONDITION

Reassembled from large fragments; painted plaster flaking along the junctions; small chips at the edge of mouth and base; a few scratches and nicks; areas of thinned black glaze on the body from original firing; glaze abraded on base and lower body; three modern holes for analysis on the base, neck, and on the side of handle.

PROVENANCE

Eschschmied, Samuel Rogers, poet, philanthropist, and collector (1763–1855); private collection, London; collected prior to 1856; Christie's, London, 28 April 1856, lot 478; Bonham's, London, 28 October 2004, lot 48.

PUBLISHED

Christie and Manson catalog, London, April 28, 1856, lot 478; *Corpus Vasorum Antiquorum: The Metropolitan Museum of Art, New York, Fascicle 4*, 1976, p. 48; Bonham's, London, 28 October 2004, lot 48; *The Painter's Eye: The Art of Greek Ceramics: Greek Vases from a Swiss Private Collection and Other European Collections*, Phoenix Ancient Art, Geneva, New York, 2006, pp. 12–15, no. 3.



"Samuel Rogers also owned a second vase of this type, now housed at the Metropolitan Museum of Art, New York (64.11.12). Conceivably the two were found together..."





16 Armlet

Central Europe, Bronze Age, ca. 1300 B.C.

Bronze

H. 29.3 cm 11.5 in.

The pure geometric motif is combined in this piece with high precision of modeling. The direct use of such work is not known; it was described as shoulder-guard, wrist-guard, or arm-guard. This armlet was designed for the left arm and most probably, made a pair with a right one. Executed by repeated hammering with annealing, the thick bronze wire is square in cross-section. The concentric spiral forms a perfectly discoid shape which terminates in central plate (the latter was made separately and affixed at the back). It is thought that the spirals served to deflect the blow of a sword. The spiral finials of fibulae or wire spirals as bracelets, made of bronze or gold wire were popular designs in the jewelry of the European Bronze Age. This armlet employs the same design on a monumental scale; the piece is considerably heavy but the spiral preserves a complete flexibility.

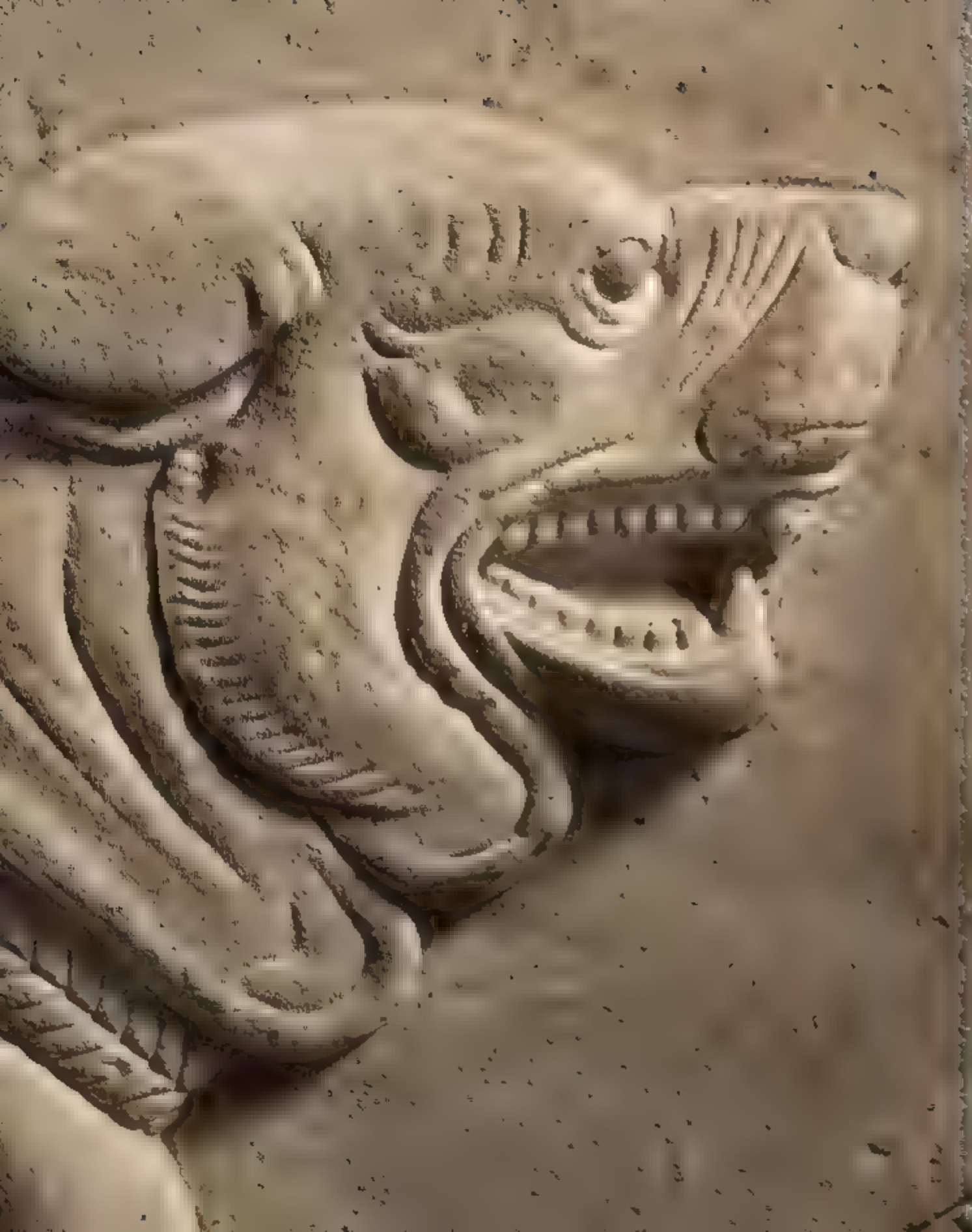
A more reasonable hypothesis would be that such objects had a ceremonial and decorative purpose, as "parade weapons", or that they were used exclusively in the funerary sphere. At a time when bronze was still rather rare and hard to work, owning a piece such as this one with its massive weight and size, would have elevated the social status of its owner: only the noblemen, or the princes, would have been able to commission such extraordinary armlets.

CONDITION

Complete; dark green patina

PROVENANCE

Ex: K.J. Hewitt collection, UK, late 1960s. Ex: J.S. private collection, acquired on the London art market, 1994.



18

Dog of Gula, goddess of health

Old Babylonian, ca. 1900–1584 B.C.
Limestone with traces of pigment
L 97.5 cm 39 in H 51 cm 25 in

This majestic dog strides with confidence and grace with his long tail poised behind him. Wearing a braided collar that still bears traces of its original dark red pigment, this animal possesses a sense of strength and quiet power. His body is muscular and taut, and the proportions of the animal are refined. The facial features, including the wrinkles of his muzzle and folds of skin around his neck, are stylized, adding to the aesthetic appeal of this work of art. The type of dog depicted is most likely a mastiff, the type of dog often depicted in Old Babylonian art.

This magnificent relief was probably part of a large architectural complex, such as a religious altar or shrine, due to the sacred nature of the dog in Ancient Near Eastern religion. In turn, the monumental scale of this relief as well as the refined execution and composition suggest that this was a commission of the highest order. It most likely represents the personification of Health, as the dog often stood as substitute to the actual depiction of the goddess of Health, Gula. As this is a fragment of a larger scene, Gula herself may have accompanied this powerful beast, an animal that certainly embodies physical perfection and prowess.

CONDITION

Reassembled from two parts (a vertical junction across neck/chest area); surface weathered and chipped; a large dent on the lower part of belly; traces of dark red color over the braided leash.

PROVENANCE

Ex- private collection, Italy; acquired before 1940; imported to the US in 200.



19

Aidos, goddess of modesty

Greek, Hellenistic, 3rd–2nd century B.C.

Marble

H. 1.57 m; 5.16 ft

In Greek mythology, Aidos, daughter of Prometheus, was goddess of modesty, also personifying respect, reverence, and humility – the qualities that restrain men from wrongdoing. There were a few temples dedicated to her, and in *Description of Greece*, (3.20.10–11), Pausanias mentions an image of Aidos at Sparta in Lacedaemon and tells the story that the image was dedicated by Icarus in memory of his daughter, Penelope, leaving the father to join her new husband, Odysseus. In a difficult and heartbreaking moment, when the loving father, following the chariot, begged her to stay, the husband “bade Penelope to accompany him willingly, or else, if she preferred her father to go back to him, she made no reply, but covered her face with a veil.”

Following a Classical sculptural tradition, the goddess is richly draped in a chiton, a long tunic, and a himation, or mantle, “wrapped in white robes”, as described by Hesiod (*Works and Days*, 170 ff). The mantle wraps her body in voluminous folds of cloth as it hangs down and envelops the chiton beneath. The figure’s undraped right arm extends across her body and her gracefully positioned hand holds the drape of the himation in place. With her raised left arm and hand, she would have held the mantle’s edge covering her head as a veil. The woman stands upon a base with her weight placed on her left leg; she wears sandals and both of her feet are visible from beneath the folds of the chiton that drapes over them.



*“Aidos, was goddess of modesty,
and personified respect, reverence,
and humility – the qualities that
restrain men from wrongdoing...”*





The style and quality of this gorgeous marble sculpture recalls the statue of the goddess of justice, Themis, the daughter of Uranus and Gaia which stands in the National Archaeological Museum, in Athens (Accession number 231). Marble statues of this size were typically reserved for the divine, although this statue could also belong to a particular and important type of Late Hellenistic sculpture representing veiled female figures, which had a wide range across the Mediterranean region in the Hellenistic and Roman periods. The intended pose of the sculpture, with one arm and hand across the body and the other lifted up toward the veil, is the so-called *pudicitia* (Latin, modesty) pose that may have been intended to convey the modesty and virtue of the portrayed person. The sculpture may also depict a mortal woman and could have functioned as a religious or civic dedication since honorific statues of women could be placed in sanctuaries or secular settings.

CONDITION

No modern restorations, the head and most part of the left arm with hand are now lost; surface weathered; large chips in places; a piece of the fold below the right hand is reattached, abrasions, fractures in places, a deep vertical fracture on the upper back.

PROVENANCE

Ex- European private collection, Germany, prior to 2000. Gorny and Mosch, Auction 105, Munich, 10 October 2000, lot 2078.

PUCHASED

Gorny and Mosch, Auction 105, Munich, 10 October 2000, lot 2078.

20 Iridescent perfume flask

Roman. 1st–2nd century A.D.

Glass

H. 5.3 cm (2 in.) D 9.6 cm (3 7/8 in.)

This elegant glass vessel made by the free blown technique has a characteristic shape which could be a variant of vessels with globular bodies such as *arrybaloi* or *ampullae*. It is rather low compared to its considerable width and the disk-like body looks compressed. There is no foot which is why the wall at the bottom is very thick (the content of the vessel: perfumed oil or ointment) most probably dictated such a shape. The object is well proportioned: there is a good correspondence between the height of the body and the cylinder neck with the rim in complete balance; the two symmetrical handles were added to the space between the shoulder and the rim. Their sculptural form (known as dolphin-type handles) contrasts with the geometric shapes beautifully. Once there was a stopper to keep the oil from spilling and evaporating; some examples preserved the bronze rings and chain that carried the vessel.

CONDITION

No restorations or repairs, covered with iridescence, some encrustation over the neck and handles.

PROVENANCE

European private collection, imported into the U.S. in 1992.





21 Black glazed pelike

Greek Attic 5th century B.C.

Technique

H 37.4 cm 15.1 in D 24.1 cm 9.5 in

This noble vase is an excellent example of pottery made in Attica. It is impressive both in size and proportions. A pelike, as the vessel's shape was designed to contain wine or other liquid, belongs to the variety of amphora. It has the widest portion toward the base and a broad neck with overhanging rim which covers the top of the arched handles. The foot is modeled in three degrees. The handles and the body are ribbed suggesting that the shape derives from repoussé metal vases.

The rim is painted in black figure with egg-and-dot design. The neck is decorated with a wreath of olive or laurel leaves added in thin clay and formerly gilded, which also points to the influence of metalwork. The highly purified clay slip coating of black glaze vases, which produced the vitreous black sheen upon firing in the kiln, can be considered equal to some of the best work of Greek ceramic art. Along with the embellishment of stamped designs (on other examples) and gilding the lustrous, highly purified clay slip covering such vases created a valuable decorative effect.

CONDITION

Black glaze has an uneven hue from original firing; deposits in places; a thick layer of encrustation on the bottom; two broken fragments of the base reattached; a chip at one handle; a missing fragment of the lip is restored; old inventory numbers on the side and bottom.

PROVENANCE

Ex. Thomas Bartow Walker private collection, Minneapolis; Sotheby Parke Bernet, New York, 26-28 September 1972, lot 286. Ex. Dr. and Mrs. William C. Winter private collection, Texas; Sotheby's, New York, 20 June 1990, lot 4. Ex. important U.S. private collection, New York.

22 Glass pitcher

Roman, ca. 6th century A.D.

Glass

H. 12.7 cm (5 in.)

This clear light-green blown glass pitcher has a single green tubular thread handle with a thumb rest at the rim. The decoration is completed with fine dark blue thin threading around the neck.

Glass making technique in antiquity originated in the second millennium B.C. in Egypt and Mesopotamia and progressed from core-molding to mold pressing and glass-cutting, subsequently to free-blowing and mold blowing. With a versatility like no other known material in Roman times, abundant availability, lightness and ease of use, glass enabled the imitation of a wide range of other materials (especially precious metals or stones), whether in the form, the design or the color. Furthermore, the ancients certainly knew that glass is a chemically neutral substance, what makes it particularly suitable for the storage of food, but also of cosmetics or pharmaceutical products.

CONDITION

No restorations or repairs; surface cleaned; minor remains of deposits.

PROVENANCE

Ex- US private collection, acquired in New York, 1998.

EXHIBITED

Museum of Fine Arts, Houston, 2 June - 6 October 2002.



23 Osiris

Egyptian Late Period, ca. 600 B.C.

Green bronze

H. 39 cm (15 3/4")

Osiris, the god of fecundity of the Egyptian son the guardian of the order of the universe and the cycles of nature, the ruler of the under world, which contained the seeds of life and at the same time the protector of the deceased, to whom he would promise life after death, is wrapped in a shroud that perfectly hugs the contours of his body, which proportions are slender and elegant. In his hands, he holds the *flagellum* the *nekhekh* scepter, visible in the left hand, and the *hekat* scepter, the shepherd's crook.

On his head he wears his usual headgear, the *atef* crown, composed of the white crown of Upper Egypt flanked by two ostrich feathers, a snake descends down the front of the headgear where just above the forehead the head of the *uraeus* would have been attached. The chin is adorned with a long false beard with braided locks, terminating in a ringlet. He wears as an ornament a large circular necklace composed of different types of beads and provided with a small trapezoidal counterweight.

CONDITION

No modern restorations. Hollow cast with remains of the blackened core. Surface corroded and retains traces of gilding, green patina. Some of the inlays in the attributes, crown and eyes are missing, the tip of the crown reattached.

PROVENANCE

Ex Philip E. Mitry collection, Cairo. Ex UK private collection, acquired in Cairo April 28th 1938 (with original invoice). Sotheby's, London, 16 November 1938, lot 30. Ex private collection.

PUBLISHED

Sotheby's, London, 16 November 1938, lot 30.





24 Relief of Nefertiti

Egyptian, New Kingdom, Dynasty 18, Amenhotep IV, ca. 1358-1354 B.C.

Sandstone with pigment

H: 16 cm (6.2 in) — L: 26 cm (10.2 in)



This sandstone relief of Nefertiti is a fragment of a *talatat*, a cut masonry block commonly used as building material in the early years of Amenhotep IV's reign. The exquisite reliefs adorning the *talatat* of temples built by Amenhotep IV at Karnak are believed to have prominently featured the royal couple, Amenhotep IV and his wife Nefertiti, presiding jointly over religious ceremonies.

She is depicted here in a manner quite different from the traditional canons of Egyptian art, with an attenuated neck, long, narrow chin jutting forward, and eyes that are narrowed to an unrealistic degree. Furrows mark the area near her mouth, and her skin appears to be pulled taut, resulting in rather gaunt looking cheeks. She wears the Nubian wig for which she was known, in this case it is shown with five rows of echeloned curls, and the weight of the wig seems to counterbalance the extreme degree to which her chin juts forward. The larger of the two carved lines to the right depicts her arm, raised in adoration of or offering to the Aten.

CONDITION

No restorations or repairs; surface weathered and chipped behind the head; a few deep dents on both sides; three modern holes on the back for mounting filled with plaster.

PROVENANCE

Ex- Paul Mallon and Milton Girard collection, acquired in 1958.



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